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obvious directions as to how to proceed in the various kinds of writing. Most of the rest of the book is devoted to matters of English usage. Even the rhetorical parts of it are limited to such simple concerns, and done in such simple language, that there is little appeal to what the student could not understandingly apply to his own writing.

Prose Literature for Secondary Schools: With Some Suggestions for Correlation with Composition. Edited by MARGARET ASHMUN, with an Introduction by WILLARD G. BLEYER. Boston: Houghton Mifflin Co., 1910.

The object of this book is to provide models—for the most part narrative models—for imitation in composition. Just why in the whole rich range of English literature it should be so almost exclusively American in its selections, and why in the fair field of American literature it should hit upon the jejune, the ill-constructed, the intolerably wordy "Goliath" of T. B. Aldrich, or one of the least significant stories of all the wealth of Hawthorne, are questions not to be answered by consulting the merits of the case. The rest of the selections are, however, good reading, chosen for their simplicity and directness. Each number is followed by notes, suggestive questions, and a list of allied theme topics. If there is a journalistic implication in the questions they at least inculcate the virtues of journalism. The selections from Thoreau, Irving, and Francis Parkman are especially good.

How to Teach English Classics: Suggestions for Study, Questions, Comments, and Composition Assignments on the Books for Careful Study on the List of College Entrance Requirements. By CHARLES SWAIN THOMAS. (The Riverside Literature Series.) Boston: Houghton Mifflin Co., 1910. Pp. iv+132. \$0.15.

This handy little book, in addition to a suggestive introductory essay on the "Principles in Teaching English" and a suggested "Course of Study in English for High Schools," contains questions and comments on Milton's minor poems, *Macbeth*, Burke's *Speech on Conciliation*, Washington's *Farewell Address*, Webster's *First Bunker Hill Oration*, Carlyle's *Burns*, and Macaulay's *Johnson*. The questions and suggestions are unusually well calculated to get at the significance of the classics studied. Such vulgarization as is contained in the direction to write a modern newspaper account of Macbeth's murder is comparatively rare. The book is written for teachers rather than for students, and such things may be suppressed in transit.

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